



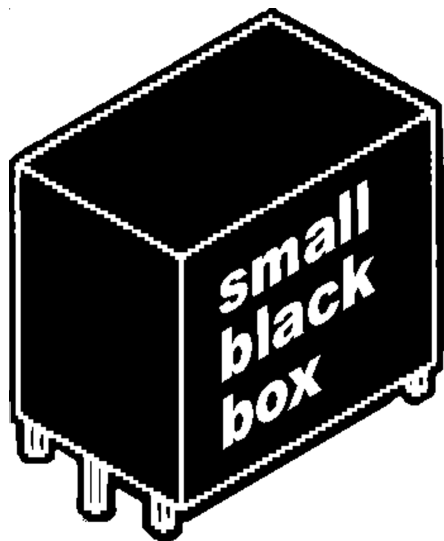
Sunday 28 September 2003, IMA Brisbane

SBB#28

Christine McCombe - Cleaning Lady - Jim Denley

NEXT MONTH
Clocked Out Duo
Archimedia
Luke Jaaniste

www.smallblackbox.com.au



Scott Sinclair - Curator
 Greg Jenkins - Assistant Curator
 Andrew Kettle - Assistant Curator
 David Loose - Technical Manager
 Luke Jaaniste - Official Writer



Queensland
 Government
 Arts Queensland

IMA
 Institute of
 Modern Art

The Queensland Government, through Arts Queensland, has provided \$4200 to Small Black Box for experimental musicians and sound artists to present and develop new and innovative works at the Institute of Modern Art, Brisbane.

Small Black Box is...

A performance and listening space dedicated to experimental music and sound art, held on the last Sunday of each month at the Institute of Modern Art in Brisbane, Australia. Running continuously since May 2001, Small Black Box showcases underground and established artists who challenge both audiences and themselves, and serves as a continuing focal point for new music in Queensland.














Recent SBB News...

New SBB website is online with an extensive archive of events, artists and reviews. Information on every SBB since May 2001 - smaller, blacker, and more boxy! Make sure to visit www.smallblackbox.com.au and send us your feedback.

Australia Adlib is an interactive guide to the wild, the weird and the vernacular in Australian music. Its pages feature a selection of the most iconoclastic, larrikin, do-it-yourself performers working in Australia today. Compiled by esteemed violin composer/improviser Jon Rose. Visit: www.abc.net.au/arts/adlib

Make It Now is a Mini Festival of Improvised Music happening Saturday 29 & Sunday 30 November in various spaces of the IMA & Judith Wright Centre. The Brisbane leg of this national festival is being produced collaboratively between the MAKE IT UP CLUB (Melbourne), NOWNOW (Sydney) and SMALL BLACK BOX (Brisbane). Artists invited to play include: Jim Denley, Clare Cooper, Robbie Avenaim (NSW), Anthony Pateras, Natasha Anderson, Joel Stern (VIC), Scott Sinclair, Joe Musgrove, Lawrence English (QLD). Join the SBB mailing list to receive the call for guest performances and stay informed of the final line-up.



<p>SMALL BLACK BOX Experimental music and sound art showcase. Last Sunday of every month 7-10pm at the Institute of Modern Art, 420 Brunswick St., Fortitude Valley, Brisbane. All ages - Entry \$7 www.smallblackbox.com.au</p>	
<p>31 August 2003 Toy Satellite Generative compositions using custom software, GPS data and live instrumentation. (Melbourne)</p>	
<p>Rene Wooller Improvisation on computer from musical coding and software instrument making.</p>	
<p>Phuquelica Amusing samples, ill-timed and warped loops, ear piercing squeaks, general disorganisation.</p>	
<p>Christine McCombe Presenting an electroacoustic composition, exposing unheard sounds of the hangaricord.</p>	
<p>Jim Denley Masterful improvisations for wind instruments and laptop in 4 speaker surround sound. (Sydney)</p>	
<p>Cleaning Lady Dissonance driven, uncomfortable ambient electronica and vintage synth noise. (Melbourne)</p>	
<p>Luke Jaaniste New music composer presents his sound installation for 8 televisions and 8 video cameras.</p>	
<p>ArchiMedia Audio visual expression of urban landscapes in the spirit of free play and open imagination.</p>	
<p>Clacked Out Duo Using traditional instruments and found objects to create a sonic, visual and theatrical experience.</p>	
<p>29 November 2003 30 November 2003 "Make It Now" Australian Festival of Improvised Music Improvisers from Sydney and Melbourne join locals for 2 nights of exploration into spontaneous music. Featuring Jim Denley, Robbie Avenaim, Clare Cooper, Anthony Pateras, Joel Stern, Daryl Buckler, and many more. Check www.smallblackbox.com.au</p>	
<p>Jasper Streit Sound installation works for 8 speakers, heavily influenced by audience interactivity. (Sydney)</p>	
<p>Zane Trow Improvisation and sound art treatments using software and complex digital delay systems.</p>	
<p>21 December 2003 Michael Norris Brisbane's original instrument-maker and electroacoustician returns from the UK.</p>	

Cleaning Lady

Stephen Richards' band credits in Australia include:
 *Bucketrider Big Band (Hardcore / Free jazz) - playing Tenor and Soprano Saxes.

*Imperial Leatherman (Rock / Instrumental) - playing Analog Synths , Melodica and Lead Vocals.

**Solo electronica projects including :

*Cleaning Lady - Dissonance Driven , Uncomfortable Ambient Electronica.

*Free Sample - Vocal Tunes over Beat Driven Samples. Occasional Bass Clarinet and Alto Sax.

*Evil Twin - ShitCore Lo Fi Vintage Synth Noise.

International BIO + Credits

Japanese Bands : UPO - (based in Osaka).

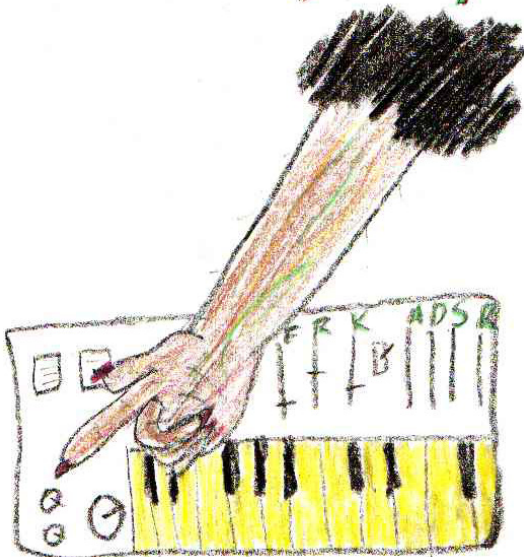
* UPO - Underground Post Office - Band Members: Stephen (Alto , Sax Flute , Samples and Effects), Moriya (Bass and Effects) , E-DA (Drums , Percussion and Electronic Hand Percussion).

UPO plays Free Improvised , Groove infused , Instrumental music exploring ideas from Free Jazz to P-Funk to Japanese...the music is always lively and full of surprises as you would expect from the meeting of Three Very Original Creative Improvisers.

*Stephen also performed in May '03 with Osaka based Space Guitarist - YOSHITAKE EXPE - (A+OLA , Luminous , A.R.I.G.A.T.O.) and Boredoms Guitarist - YAMAMOTO ; as well as Members of the Kyoto based band - SOFT and Osaka band - BUSH OF GHOSTS.

*Stephen has toured extensively Nationally and Internationally with a plethora of different live and recording credits to his name.

cleaning lady



Jim Denley

Gail Priest writing in Real Times said of his 2003 NowNow performance. "The festival opened with an undisputed master of Australian improvisation, Jim Denley. Starting with his bass flute in pieces, he gently ground the bits together, sometimes blowing into the mouth piece. He moved through woodwind instruments filling the transitions with mouthmusic,



creating an imitation of digital decimation so faithful that I looked for the hidden computer. Even the squeaky floorboard was integrated. Denley is at the point where he barely needs his tools: alone he is a finely tuned instrument, a kind of sonic chameleon. Drawing all the pieces together (both compositionally and of his bass flute), he concludes with a haunting suite of dual tones and whispers that are so engaging even the traffic racing up Cleveland Street stops to listen."

Improvisation, with its emphasis on spontaneity, site-specific work and collaboration has been central to his work. He sees no clear distinctions between his roles as instrumentalist, improviser and composer.

In the 1980's he played in and co-ordinated the Relative Band with string player Jon Rose. Between 1982 and 1985 the band included national and international guests, such as Simone de Haan, Greg Kingston, Roger Turner and Maggie Nicols from the UK, Luc Houtcamp and Marcel Cuypers from Holland, and Greg Goodman, David Moss, Eugene Chadbourne and Henry Kaiser from the USA. He co founded Mind Body Split with Rik Rue, Sherre DeLys, Jamie Fielding and Kimmo Vennonen with whom Jim also worked in a duo. They produced performances in Sydney and Melbourne and recordings for radio and LP. Their ABC radio special Honey I'm Home became Australia's entry to the Prix Italia.

Since 1989 he has been working with the text/music group Machine for Making Sense. (Amanda Stewart, Stevie Wishart, Rik Rue and from 89-96 Chris Mann.) <http://laudanum.net/ut/biog/grounds.shtml>. In 2000 they completed a 15-concert tour of Europe and North America. In March 2002 they performed "The C20th Never Happened" at the Sydney Opera House.

He has played throughout Australia, Europe and the US with musicians and dancers such as Tess DeQuincy, Ross Bolleter, Chris Abrahams, Keith Rowe, Jo Truman, Fred Frith, Steve Noble, Phil Durrant, Phil Niblock, Trey Spruance, Annick Nozarti, Barry Guy, Satsuki Odamura, Tony Buck, Martin Klapper, Ikue Mori, Annette Krebs, Jacques Foshcia and Shelley Hirsch. Adelaide Festival 2000 saw him involved with Improvising the Future with Otomo Yoshida and others. Two Sydney musicians Robbie Avenaim and Oren Ambarchi have become important influences in his work. He has also made concerts with other young Australians notably the Bassist Clayton Thomas, percussionist Will Guthrie, electronics Matt Earl, guitarist Adam Sussman and the harpist Clare Cooper.

With the turntable, computer artist Martin Ng, he performed in 1999 at the Sydney Opera House, at the What is Music? Festival in 2000 and in 2001 with Hiaz Gmachi (member of Austrian electronic quartet Farmer's Manual) and at Waveform at UWS July 2001, they also performed at the A2D Adelaide festival 2002.

Sunday 29 August 2003

Phuquelica
Rene Wooller
Toy Satellite

Review by Lloyd Barrett

Working backwards...

Andrew Garton concluded the night, conducting a symphony of GPS data through midi devices along with pre-defined video and violinist accompaniment. It is nice to see someone else working in the realm of situationist ideas but there is plenty to criticise in his methods. The overall sound seemed rather thin focused primarily on mid to high-band frequencies. The SBB environment seems well sorted for BASS so it may not be so much Andrew's fault however I thought the integration with the violinist could have been achieved more effectively. I'm not sure whether any of Justina Curtis' violin was processed but it seemed to primarily consist of random jagged noises which were occasionally successful in breaking up the twee sawtooths and squares. The video was interesting to watch with many layers of site-specific footage, installation work and the flashing up of slogans which...hang on a minute? Didn't U2 do that?!?! I think Toy Satellite provided the most balanced set overall; unchallenging but Andrew is exploring interesting territory and I will still return with interest to check his results.

What makes experimental music? At what point do you say..."Nah mate...that's techno!" I pondered this whilst witnessing Rene Wooller's set, which sonically transported me to the sounds of early 90's Orbital. Rene is working on an experimental piece of software (don't ask me what it does - perhaps he should have demonstrated) and seemed to be having some difficulty. Strange though it may seem, I thought the most interesting sounds came from his midi-controller issues; like a child making a dam with his foot in a drain, the midi notes would choke up and then fire in a raging torrent. Partially successful, I think Rene could have lost the video which was repetitive, pointless and annoying (how often do we need to see someone swallow a bug?)

As the host of Audiopollen (Wed nights 11pm - 4ZZZ - haha - quick plug!) I am in the position of encouraging developing artists. I think that there is a LOT of talent out there and places like Small Black Box are perfect for nurturing that talent. Talent however is not something that is just given. From Phuquelica's bio it seems to me that they don't care whether anyone likes them or not. Well that's fine - I don't! As my esteemed colleague Joe Musgrove once said "People shouldn't be worried about not be any good when they start - that's why it is called starting". I do think it is important that they WANT to start and not that they are doing it because they have to for some kind of university assessment. With the gear provided they had the makings of an interesting set - laptop, chaos pad type effects and electronic drums. Directionless Improv music is one thing - but couple this with a vibe of general apathy and inability to do anything more than nauseatingly replay tired vocal samples, fiddle about and drum along sloppily; makes me wonder why the hell they are in the spotlight when staring at the bored fish-like audience is more interesting. Hey, I think I just answered my question. I'm going to go out of my way to discourage them from ever attempting to do anything "weird" and "experimental" ever again.

Christine McCombe

Christine initially studied composition at the University of Melbourne and the Victorian College of Arts where her composition teachers included Peter Tahourdin, Barry Conyngham and Mark Pollard. In 1997 she was awarded several scholarships and awards which enabled her to move to the UK to complete an MMus at the Royal Scottish Academy of Music and Drama where she studied with James MacMillan and a PhD in composition at the University of Edinburgh. She has recently taken up a post as lecturer at the Queensland University of Technology.



Many of Christine's compositions have been performed by leading ensembles and soloists in both Australia and the Europe. She was commissioned by The Australia Ensemble to compose a new work, Night Alchemy which was premiered in September 2001 in Sydney and recorded and broadcast by the ABC. The piece was one of two works chosen to represent Australia at the 2002 International Rostrum of Composers in Paris. Her piano trio Anregung, a commission from Musica Viva Australia, was premiered by the Vienna Piano Trio during their Australian tour in 2000 and performed again by the trio at the Vienna Musikverein in January 2001. She has also had works performed by the BBC Scottish Symphony Orchestra, the Queensland Symphony Orchestra, The Composers' Ensemble, the Australian Chamber Orchestra and soloists from the Scottish Chamber Orchestra. Several of her compositions have been recorded and released on CDs featuring leading Australian performers including Michael Kieran Harvey, Ian Holtham, Ken Murray and Jeannie Marsh.

Christine's work is increasingly influenced by the potential offered by electroacoustic composition and collaboration with artists working in other media. A major focus in many of her works is the way in which music is experienced in time and space and this is often reflected in an active engagement with the performance space or a specific site. In general, her aim is to create music which engages the listener on many different levels and seeks to find alternative ways of experiencing music outside of a traditional concert-going setting.